

NEW YORK CLIPPER

THE OLDEST AMERICAN SPORTING AND THEATRICAL JOURNAL.

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"SEMPER IDEM."

WRITTEN FOR THE NEW YORK CLIPPER,
BY EARLIE REMINGTON.

I care not what the gods may send,
I'll luck or good, 'tis one to me,
So I but know where thy steps tend,
My dear one, all is well with thee.

You do not know, you may not care,
May never give a thought to me;
But constant still shall be my prayer
That all may yet be well with thee.

Theo' fairer lips than mine shall press
The cup that once was drained by me,
Remember in thy happiness
My toast, may all be well with thee.

And when at last the angel Death
Calls me to sweet Eternity,
Be sure that with my dying breath
I pray, may all be well with thee.

IN THE SHADOW OF MT. BIOMIDON.

WRITTEN FOR THE NEW YORK CLIPPER,
BY WARREN R. McVEIGH.

It was on the way from Grand Pre to Canning, in the shadow of Mt. Biomidon that this story was told. It was one of those listless nights when the moon hangs suspended in dense vapor and the stars blink down from behind their filmy drapery. All the men had told wonderful stories of their adventures which they at some time or other had had. There were besides myself the old man in the corner, the youngish looking man and the woman I took to be his wife, a woman with deep wrinkles in her forehead and peculiarly silvered hair, and half a dozen others.

The old man in his turn wished to tell this story: "My story," he said, "is not one of personal courage, rather of personal weakness and lack of faith. It will take you back fifteen years. I—well I appear now to be very old; doubtless at the least sixty, you will say, but fifteen years ago I was young, very young. In fact, I was but twenty years of age, not even a man.

"Fifteen years, you will say, have bent the back, narrowed the shoulders. I have known more terrible changes effected by sorrow in one night.

"But I am moralizing, or whatever you choose to call it, and beg your pardon.

"Fifteen years ago I was young, you will grant me that. Fifteen years ago I was handsome, broad shouldered, over six feet in height. Fifteen years ago I lived, not very remarkable, Madame," he said, addressing the lady with the white hair; and in fact his whole conversation he seemed to address mostly to her and to the man I took to be her husband.

"There lived in the town, this same Grand Pre, that we have just left behind us, a woman—oh, a woman of wonderful beauty and amiability. And it was she that I loved. She—she loved me, too, she said, and we were very happy.

"But there came a day, a sad day, when angry words were spoken and cruel jests exchanged. A mere lover's quarrel, to be made up with a kiss; a wound to be healed with tears of forgiveness and love, you will say. But to us, at the time, the quarrel was serious. There was no healing of the wound for us. There was but one thing to do: We must part, she said; and so we went our ways in bitterness.

"That night after I had left her, it seemed her heart smote her and she repented of her weakness and so she sat down and wrote a letter to me, a letter full of love for me, begging me to return to her. That letter I never received."

"Ah, I see," said the man I took to be the husband of the lady with the peculiarly silvered hair, "the old story of an undelivered letter, very interesting indeed. Pardon me for interrupting you; pray proceed."

"Fifteen years passed, as they say at the theatre. Hearing nothing from me, she naturally thought me false, and so consented to marry the man chosen for her by her parents. This man strangely enough happened to be the postmaster of the town and the man through whose hands all the letters passed before delivery to the person to whom they were addressed. This postmaster had long been in love with the girl, and had known of her love for me. I draw no conclusions," he said, addressing the man I took to be the husband of the lady with the white hair.

"I trust I do not tire you with my ordinary tale," said the old man to the lady with the silvered hair.

"No, no," said she nervously, "go on, I beg of you."

"Desperately, I roved the world over, never marrying, true ever to the woman I loved.

"Aged before my time, I returned to the home of my boyhood to find her married, as I have stated. She was happily married, they told me, though at all times very sad; but then they told me that she had had no children."

"On my return I gladly accepted the postmastership of Grand Pre, then at the disposal of some of my friends the position having just been vacated by the resignation of the man who had married the woman I had loved."

"Looking over some old letters, dead letters, I believed they called them, left by my predecessor in his desk; I found one addressed to me. The handwriting was only too familiar. I broke the seal and read the letter.

"Ah, if I had but seen years before what it said to me!"

"It seemed to me that the lady with the silvered hair was taking a great interest in the old man's story, of but little interest to the rest of us."

"The postmaster—what was his name?" she asked, nervously.

"Andran Ayrant," he answered.

"And the girl you loved, you still love; what was her name?"

"Madeline Renaux," he answered.

"And your name—your name is—"

"Very interesting, indeed," said the man I took to be her husband, breaking in upon the conversation and silencing the woman with his eyes, "and have you never seen this postmaster, this woman you say you still love, since the day you went away from her after your lover's quarrel?"

"Never," returned the old man, "never until this day."

"Ah, very interesting."

It seemed to me that the man I took to be the husband of the lady with the peculiarly silvered hair, was strangely pale. But then he sat in the moonlight.

An Expensive Sonata.

Wagner, when a young man, wrote a sonata which had a fair amount of success; but in after life he made every effort to suppress it. Going to the publisher, he said: "Have you any copies of that miserable thing of mine still unsold?" "Yes," was the reply, "I have quite a number of them in stock."

JOHN H. WHALLEN.

There are no better known names among theatrical people of this country, than those of the Whallen Bros., proprietors of the Buckingham, Louisville, Ky. John H. Whallen, whose portrait we present this week, is everywhere regarded as without a superior in knowledge of details and general capacity in the management of the branch of theatricals for which his house is noted. The career of Mr. Whallen has been a most eventful one, and at many points is illustrative of the statement that truth is often stranger than fiction. At an early age he was thrown upon his own resources, his father dying when the boy was but eight years old, and even

The incidents in Mr. Whallen's experience, from his start in theatricals until now, if well told, would make a volume of thrilling interest. He hates a fraud, and gives no quarter to any one attempting to impose, but no player or worthy person ever came to him in distress and went away again without receiving help—sometimes helped him in purse, sometimes in vigorous efforts—for he is a man of the most exhaustless energy—on their behalf. Many a stranded company has he backed and put on its feet again; many a penniless player's baggage has he prepaid the charges on to profitable employment in the next good show town. And in this respect he never lets the left hand know what the right has done. Mr. Whallen has been in pub-

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THE SWORD OF DAVID.

[A DREAM]

WRITTEN FOR THE NEW YORK CLIPPER.

Was it a dream? I slept, indeed, 'tis true,
And, sleeping, this strange scene my fancy drew:
Within a hall, whose ancient beauty still
Possessed the power to move the heart—to thrill
The senses with a trembling awe and fear,
For Memory alone abideth there—

I sat enthroned. Beside me stood a youth,
Proud in his manly beauty, firm in truth,
Majestic strength, marked by a godlike grace,
And dauntless courage shone upon his face,
While on his naked arm a golden band
Clasped o'er a power of force, sublimely grand.

"Oh, glorious warrior!" so methought,
"Thou needest but a weapon Vulcan wrought
To sit upon the very throne of earth,
Won by a right far more divine than birth."
And I—poor, helpless weakling that I was—
I could but sit and gaze and, gazing thus,
Lay down my heart before my hero's feet,
Contented if a smile with smiles he greet.
What power had such as I? The soft, round arm
With sword in hand, could do no good nor harm.
A woman! Ah! Her task is but to love,
While man, with valor, even thrones may move.

And lo, as thus I thought there cometh one
Of most majestic form. The setting sun
Threw his shadow to where we stood alone—
A man with hair and beard to whiteness grown,
Yet in whose eyes youth's fire brightly beamed,
Till like two stars amid white clouds they gleamed.
In his right hand he bore a mighty sword;
Carved on its blade I read one shining word:
"David." The high priest of Judes stood,
For it was he—the sword in hand. The blood
Mounted like flame into my hero's cheek.
I bent to hear our strange attendant speak.

"This is the sword of David," thus he said,
And I with reverent homage bowed my head,
While from my hero's lips came a quick gasp,
That told how his soul longed its hilt to clasp.
Again I looked into the high priest's eyes,
Listening to words that filled me with surprise:
"To thee, most gentle maid, this sword is given.
Wield it, I pray thee, in the cause of heaven;
With this in hand, I bid thee now advance,
Nor turn towards the past one backward glance.
Onward, the sword of David points the way
Into thy temple. Thine but to obey,
Nor fear what waits thee in the holy place.
Thou shalt be safe from harm, by Heaven's grace."

I took the sword. Its size indeed was great.
Inspired, I found the strength to lift its weight.
Onward I passed unto the temple's shrine,
Nor cast one look upon the world behind.
But when I reached the altar, in dismay
I paused. Ah, what beyond that curtain lay?
I heard the high priest, crying: "Onward, on,
Where in the courage, David's sword hath won."
I grasped its hilt more firmly in my hand;
Why should I wavering on the threshold stand?

At last I enter with an inward prayer,
But Omnipotent silence reigned there.
There, still before me hangs a three fold veil.
Onward! There's no retreat if I should fall.
With David's sword I rend that veil apart,
Advancing with my hand upon my heart.

Breath softly what I saw before me there;
If it were not a dream I would not dare
Divulge the sight that spread before my gaze,
As sword in hand I viewed that holy place.
Reading the symbol of the sword, I see
That symbol is one word—Eternity.

It spread before me as I trembling stood—
Nature, in most sublime, most solemn mood.
Beneath me lay the earth; about me rolled
The glorious stars and suns—great orbs of gold;
The mysteries of Nature lay revealed,
Behind them the Almighty face of God concealed.

No voice spoke forth to guide me whither now.
The awful silence paled my cheek and brow.
In fancy I could hear the noiseless flight
Of worlds that circled round me in this endless night.

The sword of David, still within my grasp
I held. Must I forever stand and clasp
That emblem of Eternity? What meant it, then?

Backward I may not turn, nor onward wend,
Beyond there was no spot for mortal's tread,
And life's warm breath told me I was not dead.
Then as I wake from out that dream, still stand
I, with the sword of David in my hand,
I wake, to find instead, I hold a pen.

I sigh for David's mighty sword. What then?
My 'wakening soul a phantom thought hath heard,
Which said: "The pen is mightier than the sword."

MARIE MADISON.

Old Cures for Insomnia.

To bedward be ye merry, or have merry company about you, so that, to bedward, no anger nor heaviness, soreness nor pensiveness do trouble or disquiet you. To bedward and aye in the morning, have a fire in your chamber, to waste and consume the evil vapors within the chamber, for the breath of man may putrefy the air within the chamber.

In the night let the windows of your house, especially of your chamber, be closed; when you be in your bed, lie a little while on your left side, and sleep on your right side. And when you do wake of your first sleep, then sleep on the left side, and, so often as you do awake, so often turn your self in the bed from one side to the other.

To sleep on the back upright is utterly to be abhorred. When that you do sleep, let not your neck, neither your shoulders, neither your hands, nor feet, nor no other place of your body, lie bare undiscovered. Sleep not with an empty stomach, nor after you have eaten meat, one hour or two after.—*Boorde's Brearyary of Health, 1542.*

"Yes, sir, I find that in order to enjoy certain authors I have to dress in conformity. For instance, I never read Shakespeare unless I have on a certain dressing gown." "What did you do when you read that letter from Miss Sandstone the other night, declining you?" "I felt like putting on a fur-lined overcoat."



"Send them to me at once, with a bill," said the composer.

A thousand copies were soon afterwards delivered at his door. The bill was a big one, but it was paid, somewhat grudgingly, and Wagner thought he had done with the master. Great was his surprise, therefore, at receiving, two or three months later, another consignment, numbering five hundred copies.

"I thought you had only a thousand of these things," he protested.

"That was all I had in stock," explained the dealer; "but these have been returned by my agents, to whom I wrote that you wished to have the sonata suppressed."

Wagner winched; but there was nothing for it but to pay the bill. And thereafter, whenever business was dull with this crafty publisher, a few hundred copies of the sonata would be struck off on shop paper and delivered at the composer's door, with a memorandum to the effect that they had come back from remote places whither they had been sent for sale.

It was not on any of our New England railroads that Artemus Ward once remarked while the conductor was punching his ticket: "Does this railroad company allow passengers to give it advice, if they do so in a respectful manner?" The conductor replied in gruff tones that he guessed so. "Well," Artemus went on, "it occurred to me it would be well to detach the cow catcher from in front of the engine and hitch it to the rear of the train. For you see, we are not liable to overtake a cow; but what's to prevent a cow strolling into this car and biting a passenger?"

then he was not only able to maintain himself, but proved also the main support of his mother. He sold newspapers, traded, worked at anything honorable that offered, got together a good round sum, and, turning it all over to the mother, at the age of thirteen, went into the Confederate army. The Whallens were then at Cincinnati. The stock was Irish, and one has only to consider the results to know that it was the trust and best. Mr. Whallen's place of birth was New Orleans, but Cincinnati and Louisville have been the main points of his labor, and in the latter place his career is likely to be completed, for there he has wide influence and respect, and has already, being just in the prime of his manhood, accumulated a good estate.

Mr. Whallen did not go into the theatrical business for some years after the close of the war—in fact, not until after his settlement at Louisville. He did detective and police duty, helped to build the Cincinnati Southern Railroad, and, with very little book learning, and much native wit and insight, studied closely his own species. On no occasion was he ever known to retreat from a foe or turn his back on a friend; and in his war career, though but a lad, he was the admiration of all, even in so

a band as that of the famous Morgan. The Buckingham Theatre—one of the largest, best and most complete of its kind—that he and his brother now own, was not put up: it is without many ups and downs and strange experiences. Running a show is not running with marts. Along with a shrewd head, in John H. Whallen's case, has always gone a good heart, so that come what may it was certain that his nature would not become soured, and that the experience he acquired would brighten and sharpen him for the next round.

"It is very hard," complained the gas meter. "I always register, but I can't vote."

THEATRICAL. LATEST BY TELEGRAPH.

Monday Night's Openings in All the Big Show Towns.

FRISCO'S BRIEF NOTES.

The Old Attractions Remain to Good Business—No New Features.

[Special Dispatch to The New York Clipper.]

SAN FRANCISCO, March 1.—At the Baldwin Theatre, Stuart Robson gave "The Henrietta" last evening.

CALIFORNIA THEATRE.—"Superba" opened its second week here last evening.

BUSH STREET THEATRE.—"Poor Jonathan" remains the attraction, and continues to attract large houses.

ALCAZAR THEATRE.—"Stormbeaten" is this week's bill.

TOO MUCH WEATHER.

Philadelphians Run Against It, and the Theatres Suffer.

[Special Dispatch to The New York Clipper.]

PHILADELPHIA, March 1.—Unshaded weather discouraged the theatregoers last night to some extent, although the attendance generally was good.....

"The Wide, Wide World" was well received by a fair sized audience at the Arch.....

"The Tar and the Tartar" received a hearty welcome from a good house at the Broad.....

A good sized gathering at the National saw a practically new play under the familiar title of "Later On," which is given a new framework for the support of specialised. The revised version made a hit.....

The return of "Dr. Bull" drew a large audience to the Chestnut.....

"The Vendetta" found a good sized and friendly audience at the Empire.....

"Little Pack" crowded the Walnut.....

Joseph Murphy packed the Park.....

New features were introduced in "The Circus," which had a large house at the Grand Opera House.....

A warm welcome was given to "The Pearl of Pekin" at the People's by a big audience.....

"Passion Slave," strongly revised, won applause from a large house at Forepaugh's.....

The Lilly Clay Co. crowded the Central.....

A continuous jam prevailed at the Bijou.....

"Dad's Girl" had a large audience at the Girard.....

Williams' Parian Folly Co. crowded the Kensington.....

The New York Van deville, headed by Corbett and Daly, filled the Lyceum.....

Good attendance was noted at the Palace.....

A good house saw "The Gambler" at the Standard.

ST. LOUIS' LATEST.

A Death—The Week's New Bills All Start Very Well.

[Special Dispatch to The New York Clipper.]

ST. LOUIS, March 1.—"Wang" drew a crowded house to the Grand, and Della Fox received quite an ovation from her old friends.....

The Luppins packed the Olympic.....

The French Folly Co. opened to "S. R. O." at the Standard.....

Pop's was crowded twice Sunday to see "A Fair Rebel," and the house was packed again last night on the occasion of Treasurer Daniels' benefit.....

"S. R. O." was the sign at Havlin's, and "The Danger Signal" caught the crowd.....

Helen Barry was received by a good house at the Hagan.....

"The Two Sisters" drew a packed house to McNamee's East St. Louis Opera House.....

Kitty Reynolds died yesterday morning, after a lingering illness. She was born at Chicago thirty-three years ago, and had been on the stage fourteen years. Her last engagement was at Frank & Bryant's last November. Her husband, John Williams, is stage manager at Eshler's. She was buried to-day at Bellefontaine Cemetery.

CHICAGO OPENINGS.

Bernhardt, Rhea, the Meiningers, "Hazel Kirke," Etc.

[Special Dispatch to The New York Clipper.]

CHICAGO, March 1.—The openings this week were large at all the leading downtown houses. At the Columbia, Sarah Bernhardt played to the utmost capacity of the house.....

Rhea, at McVicker's, was greeted by a large audience.....

The Meinger Dramatic Co., in "Julius Caesar," filled the Grand, and at Hooley's the house was crowded to the brim.....

The Academy, and at Hooley's the house was crowded to the brim.....

"The Bottom of the Sea," at the Windsor, and "The Fairies' Well," at the Clark Street Theatre, were given to excellent houses.....

"My Jack," at the Alhambra, was a good drawing attraction.

A CASE OF "S. R. O."

One of Milwaukee's Playhouses Pleasantly Experiences It.

[Special Dispatch to The New York Clipper.]

MILWAUKEE, March 1.—"The Midnight Alarm" opened Sunday to "S. R. O." afternoon and evening, and attracted a good house last night.....

Modjeska appeared in "As You Like It" at the Davidson last night to a large house.....

The People's was well filled last night to see Leonard & Hart's Comedy. H. T. Chapman, in "Kit," had good houses at the Standard Saturday and Sunday.....

The local trades' carnival began last night.

All winter openings are: Zoe, John E. and Ray Carroll, and Billy Lyons.

DETROIT'S PLUCK.

Very Bad Weather Cannot Dismay That Town's Playgoers.

[Special Dispatch to The New York Clipper.]

PONTIAC, March 1.—In the face of a blinding snowstorm, Mr. and Mrs. Kendal opened at the Lycée, in "A Scrap of Paper," to a packed house.....

At the Detroit, the Detroit Musical Society, with selections by Alfred Grunfeld, pianist, and Heinrich Grunfeld, cellist, appeared to a large audience.....

Al Whitney's, Annie Ward, Tiffany drew well, as did Daniel A. Kelly at the Griswold.

BUFFALO'S TURNOUT.

Notwithstanding Rain and Snow, Business Is Good.

[Special Dispatch to The New York Clipper.]

BUFFALO, March 1.—At the Star, "The Ensign" drew a full house and made a decided hit. The theatre was elaborately decorated with the national colors.....

N. C. Goodwin Jr., after three years' absence, found a house full at the Academy.....

"Circus Queen" pleased a good sized gathering at the Lycée.....

The Howard Athenaeum Co. packed the Court Street twice, and delighted its patrons....

The Museum had an auspicious day, notwithstanding

continuous rain and snow, and Kate Harvey repeated her former success at Shea's.

BOSTON'S AVERAGE GOOD.

"Cleopatra," "A Jolly Surprise," "The County Fair," Etc., Prosper.

[Special Dispatch to The New York Clipper.]

BOSTON, March 1.—Business opened finely last night on the average.....

Fanny Davenport, in "Cleopatra," had a splendid house at the Hollis.....

Fanny Rice gave big audience "A Jolly Surprise" at the Bowdoin Square.....

Lillian Russell was greeted by a tremendous gathering at the Globe.....

Evans A. Hoy's "Parker Match" drew a full house to the Grand Opera, as did "The Lost Paradise" to the Columbia, "The Trumpet Call" to the Boston, "Amy Robsart" to the Tremont, Dickens till to the Museum, "The County Fair" to the Park.....

Keith's Gaely did monster business all day, and the museums were "in it to the neck."

CINCINNATI'S STORY.

The Elks Give a Fine Show—Other Openings.

[Special Dispatch to The New York Clipper.]

CINCINNATI, March 1.—It drizzled on the Elks Monday, but people were turned away at Henck's. The house was packed and the record was broken.

The matinee was also well attended. There were flowers and plaudits for the local talent and "A Texas Steer".....

Both downtown theatres had good audiences.....

Margaret Mather presented "The Egyptian" at the Grand, and E. S. Willard "The Middleman" at the Pike.....

The Sunday's houses all did big business, save one. Jananachek was fairly at Henck's.....

The Croles jammed the People's and "McCarthy's Mishaps," at Havlin's and the Wilbur Opera Co., at Harris', were not disposed to grumble over their patronage.

PITTSBURG'S PLAUDITS

Extended to "The Tyrolean," "Yonson," "The Soudan," Etc.

[Special Dispatch to The New York Clipper.]

PITTSBURG, March 1.—Aronson's Casino Co. began a week's engagement at the Duquesne last night, singing "The Tyrolean" to a fair house.....

At the Alvin, "The Soudan" was given to almost the capacity of the theatre.....

"The Vendetta" had a good sized and friendly audience at the Empire.....

"Little Pack" crowded the Walnut.....

Joseph Murphy packed the Park.....

"The Middleman" at the Pike.....

The Sunday's houses all did big business, save one. Jananachek was fairly at Henck's.....

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FROM THE CAPITAL

Full Houses Is the Encouraging Report All 'Round.

[Special Dispatch to The New York Clipper.]

WASHINGTON, March 1.—"The Old Homestead"

had a large opening at Albaugh's Grand Opera House.....

"The Charity Ball," at Rapley's National Theatre, had a full house.....

Dockstader's Minstrels opened at Rapley's Academy of Music to a full attendance.....

"The Fast Mail" was fairly well patronized at Harris' Bijou Theatre.....

Manchester's "Night Owl" met with their usual cordial reception at Koster & Bial's Lyceum Theatre.....

The night was cold and wet, and the houses were remarkable, considering the unpropitious weather.

NEW ORLEANS' NEWS.

R. B. Mantell, "The City Directory" and Others in Favor.

[Special Dispatch to The New York Clipper.]

NEW ORLEANS, March 1.—The reception accorded to R. B. Mantell, at the Grand, was a most flattering and encouraging one.....

"The Corsican Brothers" was presented to one of the largest audiences of the season.....

Owing to a delayed train, "The City Directory" Co. did not reach the city until late

The play began at 8:30 o'clock. The Academy was filled.....

The immense audience at the St. Charles pronounced "A Hole in the Ground" a success.....

"Rip Van Winkle" was sung by the French troupe to a large assembly.....

"A Turkish Bath" opened to the capacity of the People's Theatre.....

W. D. Westgate, proprietor of the Dime Museum, lost his wonderful attraction, the sea cow, Sunday, with lockjaw. The animal was valued at \$10,000.

PATTI'S VOICE.

Louisville Flocks to Listen to It Once More—Other Openings.

[Special Dispatch to The New York Clipper.]

Louisville, March 1.—Patti, at the Auditorium, sang to a house packed to the doors.....

Alex. Savini at MacKenzie's, opened to a good house.....

The De Longe-Rising Co. opened to a big house.....

Harris' Theatre was well filled at two performances yesterday to see Agnes Herndon.....

The Bijou opened with Little's "World" to two good houses.

Wonderland was crowded all day.....

The Buckingham was packed with the admirers of the May Russell Burlesque Co.....

The Grand Central, the Gem and the Standard had fair openings.

WISCONSIN.

MILWAUKEE.—At the Davidson Theatre Modjeska commenced a three nights' engagement Feb. 29. The Meingers Co. drew good houses last week.

"Blue Jean" comes next week.

BIG OPERA HOUSE.—This week "The Midnight Alarm" and "The Fat Men's Club" did a good business last night.

ACADEMY OF MUSIC.—"The Power of the Press" did fairly well Feb. 21-24. Paul sang to an overfilling house in Bernhardi March 7. S. Joseph Murphy's "The Train Wreckers" comes March 8-12.

YANKEE THEATRE.—H. T. Chapman came Feb. 21-24. "The Train Wreckers" comes this week.

YANKEE THEATRE.—"The Two Sisters" comes March 8-12.

YANKEE THEATRE.—"The Fairies" comes March 15-19.

YANKEE THEATRE.—"The Fairies" comes March 22-26.

YANKEE THEATRE.—"The Fairies" comes March 29-April 2.

YANKEE THEATRE.—"The Fairies" comes April 5-8.

YANKEE THEATRE.—"The Fairies" comes April 12-15.

THE THEATRE IN AMERICA.

Its Rise and Progress during a Period of 180 Years—A Succinct History of Our Famous Plays, Players and Playhouses—Opening Bills, Casts of Characters, Lives of Distinguished Actors and Actresses, Notable Debuts, Deaths, Fires, Etc., Etc.

Written for the New York Clipper by COL. T. ALLSTON BROWN.

CONTRIBUTED, 1891, BY THE AUTHOR.

THE NEW YORK STAGE.

Daly's Theatre.

[CONCLUDED.]

"The Last Word" was produced evening 9, and continued until 22, when "As You Like It" was revived. Albert King made his first appearance here as Amiens. The cast:

A Pauline Representing Hymen..... Maria Sharoff
Duke..... Eugene John Adams..... Chas. Whetstone
Frederick..... Tyrone Power Dennis..... Ralph Nibet
Americans..... Albert King Tomstones..... James Lewis
Jacques..... George Clark John... Lederer
Al... Theodora.... William... Williams... Wifred... Williams
Le Beau... Sidney... Herber... William... William... Sampson
Charles... Hobart... Bowser... Charles... Hobart... Bowser
Oliver... John... Crane... Charles... Crane... Charles... Crane
Orlando... Collier... C. J.... Andrew... Charles... Crane... Charles... Crane
John... Drew... Rosalind... Adah... Rahan

Mathews performances were given Christmas Day 25, Saturday 26, Wednesday 29 and New Year's Day, Jan. 1, 1892, of "As You Like It," produced for the last time Jan. 11. "The Cabinet Minister" was first acted here evening 12, for the first time in America. The Monklike.... Wm. Sampson
The Earl of Drumdurris..... George Lester
Hon. Sir... T. W. T. Wombley, M. P..... James... Powers
Sir... T. W. T. Wombley..... James... Powers
My Joseph Lebanon..... Sydney Herbert
Valentine White..... John Drew
Duke... The Countess of Drumdurris..... Mrs. H. Gilbert
Lady... The Viscount..... Lakin... Williams
Countess of Drumdrum..... Percy... Haswell
Mrs... Mun... Little... Mrs. Siemont
Hon. Mr. Gaslavus... Eddie... Crane
Lady... Mrs. Gaslavus... Eddie... Crane
Macphill... Hobart... Bowser...湍... Louise... Sylvester
Imogen... Isabel... Irving... Wilford... Ayres
Lady Macphill... May... Syrie... Prby... Ralph... Nibet

Sir Edwin Arnold was announced to give a series of lectures and readings, but owing to illness he was able to give but three—on the mornings of Jan. 12, 13 and 15. "The Cabinet Minister" proved a failure. It was acted for the last time 18, and "Nancy and Co." was revived 19. The cast:

Mr. Ebenezer... Griffin... James... Lewis
Captain Paul... Rensselaer... Sidney... Herbert
Young Mr. Sikes... Stocklow... Herbert... Gresham
Viper... Mrs.... G. H. Gilmer
M. Welsh... Dancer... Eddie... Crane
Klips... O'Kane... John... Drew... Daisy... Grimes... Isobel... Irving
Jules... William... Sampson... Rasety... Anna... Fransach
Oriana... Eddie... Crane... Nancy... Brasher... Adah... Rahan

This marked the reappearance at this house, after a long absence, of William Gilbert, a great favorite with the public. "Nancy & Co." was withdrawn Feb. 9 for "Love in Tandem," an eccentric comedy in three acts, adapted by Aug. Daly from the French of "La Vie à Dex," by Henry Bocage and Ch. De Courcy. The cast:

Adelaide... Edith... Osmond... Grant... William
Mme... Lauretta... Adelaide... Prince
Miss... Miralev... R... Greene... Edith... Crane
"Pans" Skinnerstone... James... Lewis
Barry... William... Gilbert
Donald... Littlejohn... George... Clarke
Herbert... Gresham... Eddie... Crane
Richard... T. D... D... Richard... Gresham
Nader... Percy... Haswell... Tett... Kitty... Cheatham

F. Hopkins Smith and Thomas Nelson Page gave readings evenings of Feb. 9, 11, 13, 15 and 18. On 18, prior to the performance of "Love in Tandem," Mr. Daly introduced the Violana Sisters, who played a piano concerto and afterwards a violin solo with piano accompaniment.

Daniel Doherty gave a lecture on "The Stage" afternoon of Feb. 26, in aid of the Actors' Orphan Asylum Fund.

The Park Theatre, located on the easterly side of Broadway, between Twenty-first and Twenty-second Streets, was built in 1873. Frederick Draper was the architect. It had a front on Twenty-second Street of 60 ft. and ran parallel with Broadway 110 ft., the southeasterly corner extending 124 ft. The walls were 24 in. thick. The principal entrance to the theatre was on Broadway. The auditorium was 60 ft. square, and was on the horseshoe plan. The stage was 30 ft. wide, and the proscenium 20 ft. The height of the proscenium was about 8 ft. above the level of the street, while the middle or mezzanine floor was on the same level as the street. Under this was a cellar 12 ft. deep. Ground was broken in May, 1873, and the building was to have been completed and opened in the succeeding Fall, but a serious obstacle was encountered in July of that year. The rear wall of the theatre, which formed the Twenty-second and Street front, was built of Philadelphia brick, with the remainder of the stone.

The Broadway front was concealed from view by a row of buildings in front of it. The auditorium was divided into parquet, dress circle and gallery. There were twelve private boxes, six on each side of the stage. The proscenium opening was 26 ft. wide. The orchestra was placed under the front of the stage, and all the musicians except the leader were concealed from the audience. The height of the stage from the doors to the girders was 52 ft. There were six dressing rooms in the rear. The cost of the building itself was about \$100,000, which Boudcaut had caused this theatre to be erected on leasehold premises acquired from the New York Life and Trust Co. by James Purcell. Previous to Purcell's lease, however, the property was burdened by a court yard agreement between its prior owners and owners of adjoining property, whereby all persons claiming under such prior owners were restrained from building upon the rather wild, ruined and dilapidated site in Twenty-second Street. Purcell paid a percentage of the lease to Dion Boucicault for \$20,000, which Boucicault assigned to Geo. W. Riggs. Mr. Purcell sub-let the premises to Boucicault for the purpose of building the theatre, and the mortgage of \$20,000 was to cover part of the cost. Boucicault raised some of the money necessary by assigning the mortgage to Riggs, and the speculation proving unprofitable, Riggs sold the lease hold interest under judgment.

While Boucicault was building Michael Gross and Frank H. Goss, doing business as Michael Gross & Son, filed a mechanics' lien against that structure for \$2,200 for work done and materials furnished during its construction. That lien had a history which is apt to frighten many honest mechanics who have faith in that wise provision in their favor known as the mechanics' lien law. At the time this lien was made there was due on the part of Boucicault the sum of \$23,800, principal and interest; besides taxes and unpaid judgments unsatisfied, and other liens and encumbrances, amounting to \$10,000, making the total amount together with the amount due on the mortgage, the sum of \$41,800, which, with the amount due on plaintiff's lien of \$3,700, would have amounted to over \$45,000. In order to make themselves safe, it was necessary that Gross & Son should buy in the property at the foreclosure sale if it failed to reach the amount necessary to cover their lien. The sale took place July 12, 1875, and the property was purchased by them for \$42,000 thus paying cash less per cent of the purchase price.

Boucicault announced the opening for the Fall of that year, and he had a company engaged which included himself and wife (Agnes Robertson), Mr. and Mrs. McKee Rankin, and Edward Lamb. In September, the opening was promised for the following December, but that promise was not fulfilled. Postponement after postponement followed, and Mr. Boucicault finally severed his connection with the enterprise. The opening occurred on April 13, 1874, with William Stewart manager, aided by Mr. and Mrs. McKee Rankin, and Edward Lamb. The opening was promised for the following December, but that promise was not fulfilled. Postponement after postponement followed, and Mr. Boucicault finally severed his connection with the enterprise. The opening occurred on April 13, 1874, with William Stewart manager, aided by Mr. and Mrs. McKee Rankin, and Edward Lamb. The opening was promised for the following December, but that promise was not fulfilled. 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RATES:

ADVERTISEMENTS.

Twenty cents per line agate type measure; space of one inch, \$1.20 each insertion. A deduction of 20 per cent. is allowed on advertisements when paid for three months in advance.

SUBSCRIPTION.

One year in advance, \$4; six months, \$2; three months, \$1. Foreign postage extra. Single copies, 10 cents each.

OUR TERMS ARE CASH.

THE CLIPPER is issued every Wednesday morning. The outside advertising pages (including the 13th, 14th and 15th) GO TO PRESS ON MONDAY and the inside pages on TUESDAY.

THE FORMS CLOSING PROMPTLY

AT 5 P.M.

Please remit by express money order, check, P. O. or air or registered letter, and

ADDRESS ALL COMMUNICATIONS

for the editorial or the business department to

THE FRANK QUEEN PUBLISHING CO.

(LIMITED) OF THE NEW YORK CLIPPER,
P. O. Box 3,758, or CLIPPER BUILDING,
185 Madison Avenue, between 3rd and 4th Streets, New York.

In England—THE CLIPPER may be had at wholesale and retail, of our agents, Smith, Ainslie & Co., 26 Newcastle Street, Strand, and at the American Newspaper Agency, 15 King William Street, West Strand, London.

In France—CLIPPER is to be had at Brantone's news

agents, 17 Avenue de l'Opera, Paris.

THE NEW YORK CLIPPER

PROPRIETORS

GEO. W. KEIL, MANAGER.

SATURAY MARCH 5, 1892.

QUERIES ANSWERED.

No Replies by Mail or Telegraph.

ADDRESSES OR WHEREABOUTS NOT GIVEN. ALL IN QUEST OF WHICH SHOULD WRITE TO THOSE WHOM THEY SEEK, IN CARE OF THE CLIPPER POST OFFICE. ALL LETTERS WILL BE ADVERTISED ONE WEEK GRATUITOUSLY. IF THE ROUTE OF ANY PERSON IS KNOWN, IT SHOULD BE BOUGHT. REFER TO OUR LIST OF LOCATIONS OF OTHERS PAGE. WE CANNOT KEEP LOCATIONS BY MAIL OR TELEGRAPH.

THEATRE CRITICAL.

J. B. Brooklyn.—Solomon Kirby is here to manager you for the season. He is the author of the column "J. C. Lee" in "The Clipper." If you fail to hear from him in that way, advertise in THE CLIPPER for information as to his whereabouts.

He Was and He Was Not?—We have with that variety company during the season named.

READER Pixie's—See answer to "J. C. London."

"SOMETHING NEW" Take the leading role in both plays, the presidential and national ones. Washington and other patriots of various nations etc. Those you name would be appropriate. The faces of Edwin Booth, the late Lawrence Barrett, Henry Irving and Macready are not to be equalled.

Yorick Horowitz—We can't afford to discuss this department under a discussion of abstract questions. We design to here impart information and not to advertise persons or places. The young actress you name has a great future before her. See "The Clipper" for her uncanny ability.

As to her exact standing, among American actresses why try to fix it? Of what value would it be to you? I will not also do so. Write to us with your further information. They say that we do not believe the American stage is "at its lowest ebb." You cannot be a "young hopeful" if you are of such mind. Use her real name and follow her career with much interest. We will do our best to see that she is well treated.

G. A. L.—We have searched our files for the years mentioned but have failed to find any account of the benefit you refer to.

BILLIARDS, POOL, ETC.

NARRAGANSETT—B wins.

J. G. Stapleton is it a "scratches?"

TURF.

W. C. New Haven.—Apply to the trainers of one or more stables in this vicinity.

H. C. B.—Not bad but not the best. The trotting horse I have is 2 1/2 years old, New York, N. Y., 14. 167. The horse died in New York City April 21, 1888 aged thirty years.

M. F. and Friends, Glens Falls.—Chitabob beat Donnybrook in the White Unitile Plate Manchester Cup in 1888 as a two year old. The question was answered in THE CLIPPER dated Feb. 27.

M. M. Rochester.—The highest priced horse is Arion, the trotter, which is now in the hands of Mr. H. H. Miller.

J. T. New Rochelle.—We have not the date necessary to answer the question. In his two year old form Donovan, the boy colt by Gollop-Mowerina, won eleven races out of thirteen starts.

ATHLETIC.

W. D. San Diego.—The performance is one of a man of that weight. See records of heavy weight men in THE CLIPPER ANNUAL FOR 1882, price twenty five cents.

MASCOT JOE, Galveston.—See answer to "W. D."

DICE, DOMINOES, ETC.

UNISON—D wins the wager.

NO SIGNATURE, Louisville—You have mixed your statement. Come again.

E. W. Peoria.—Yes.

MISCELLANEOUS.

N. H. New Haven.—Write to the Scott Coin and Stamp Co., 14 East Twenty-third Street New York City.

F. H. Springfield—Apply to some dealer in toy novelties.

TONY.—Take it to a gunsmith.

F. M. Chicago—Consult an encyclopaedia.

Mrs. K. W. Utica—See the notice at the head of this column.

H. C. Syracuse—We cannot find that it has ever been done in this country. It was originally sung at Paris, Fr. Feb. 8, 1881.

H. Dayton—He is not dead.

Allison—The letter addressed to "Stuart" was claimed.

2. Write to the Editorial R. R. E. B. Hay, Washington D. C. or Try C. L. Rittman's, Broadway and Twelfth second street.

J. A. Jackson—The letter is still at this office.

Rexford, Chicago.—See answer above.

Col. F. B. Manchester—There is a variety troupe by that name (George Dixon's) on the road, but no mention is made of their name in the columns.

Mrs. J. R. M. Tallahasse—See the notice at the head of this column. You publishers are expert.

W. A. Webster—We are a paper company to decide that question as he was present and is acquainted with all the circumstances of the case.

H. C. B.—Treaspossum is correct.

PATRICK GOLDFINGER—Was born in Westmoreland County, Pa., Feb. 11, 1878, according to the old calendar, the changing of which made the date of his birth Feb. 22.

CONSTANT READING, Lima—Write to C. A. Hawkins, 115 East Thirteenth Street, New York City.

W. J. Chicago.—The Pulitzer Building, on Park Row. It is occupied principally by The World.

J. M. Miller—The letters are still at this office.

J. A. St. Louis—New York leaden oil mill.

A. S. G. Burlington—That deal is void, as are all the bets arising from it. The original not stands to be played for again, but all additions to the pot during that deal must be respectively returned to the players. You cannot lay claim to it.

C. S. W. Westminster—It is entitled to runs of three and four for the last two cards, besides one for the last card in 5, 6, 7 and 8.

Fort Hays—The count in cribbage for a hand of four 4's and a 3 turned up twenty.

P. A. C., Montreal.—A counts 10 for two 4's, two 5's and a 6. The count for two 5's, two 4's and a 7 is 11.

H. H. St. Louis—Certainly. You take the responsibility, not your opponent.

A. J. Ashland—D wins, according to your statement.

W. D. Danbury—Take as simple dashes, the hand containing the ace was the highest, but if straight dashes were recognized, the king-nine-straight flush has precedence. The relative value depended upon this.

E. H. D. Washington—It is not regular.

FORSYTH HORNOR—We do not recognize the double game. It is played and counted in all sorts of ways.

C. R.—A man cannot "order up" his partner. It is his option to whom he does that.

J. M. S. Wilmington—The king used to melt the forty must be used again.

BASEBALL, CRICKET, Etc.

U. S. Kansas City—According to your statement, B wins the Kansas City Club at the close of the season of 1881, standing better than fourth place in the Western Association. The club is now in the first division, and it was unanimously decided that the championship season should be considered in with the games played Sept. 13, 1891, the Kansas City team then ranking second. Your club that closed the season.

K. E. Philadelphia—The Inter City League was formed April 4, 1891, at a meeting of representatives of the cities of Newark, New York, Philadelphia, Baltimore, Pittsburgh, Cincinnati, Chicago, St. Louis, and Boston.

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Manager Buckenberger, of the Pittsburg Club, in speaking about the "drafting" scheme, introduced in the new National Agreement by Chairman John J. Rogers, said: "In my way of thinking, the minor leagues will not suffer by the exceptionally good players being drafted from them. Therefore these good players have always been transferred from the smaller leagues to the larger ones, and it is certainly not right to retain a good player in a small league at a miserably small salary, when a major league club will pay him well. If the minor league clubs would pay a good player as good a salary as would a major league club, then there would be some reason in the minor league club wanting to keep him. We must not forget that the players will have to be protected as well as anybody else in the new state of things."

A meeting will be held March 9, at Meadville, Pa., to try and organize the New York and Pennsylvania Leagues. It is expected that most of the following cities will be represented: Erie, Olean, Bradford, Jamestown, Dunkirk, New Castle, Youngstown, Canton, Akron and Meadville. Present plans for the formation of an eight club league, under the rules adopted by the Eastern and Western Leagues, by which the salary limit will be obliged to be strictly observed.

Arthur Irwin has been training the fifty odd candidates for the University of Pennsylvania team; the nine will be picked from the following men: Moran, Moran, Gay and Lansing, catchers; Bayne, Stokes, Gunnig, Hunter and Bergen, pitchers; Deville and Beggs, first base; Thompson and Thomas, second base; McFadden and Edwards, third base; Vail, shortstop; Bergen, Hunter, Mackey, Cade, Phillips and Dougherty, outfielders. Two teams will be formed from these men, and practice games in the field commenced as soon as the weather permits. The regular nine will not be finally chosen until April.

It is announced that John J. O'Brien, who played second base part of last season for the Brooklyn Club, has been engaged to fill that position during the coming season for the Oakland Club of the California League.

Seretary Wagner has sent out notices to all the players assigned to the Washington Club to report in Baltimore, March 8, for the Southern League. The men will go to Savannah, Ga. and remain away three weeks. Every man is expected to report whether he has signed or not. The club will return in time to open a short exhibition season on April 5.

Manager McCloskey is still bent upon organizing a rival to the California League with clubs located at Stockton, Sacramento, Oakland and San Francisco.

Steps have been taken recently toward organizing another league among Southern cities not in the circuit of the Southern League, in which the following are to be included: Charleston, Columbia and Greenville, South Carolina; Wilmington and Asheboro, North Carolina; Nashville, Chattanooga and Knoxville, Tennessee.

James A. Williams, president of the Western League, representing that organization to the New York Club, said: "He was instructed to ask the new twelve club league for protection of players during the season, with liberty to take players at any time from Nov. 1 to February at \$1,000 each for the men drafted by the major organization. The Western League is willing to pay its share toward maintaining the joint board in consideration of such protection."

A special meeting of the Schedule Committee of the National League and American Association was held Feb. 26, in this city. There were present C. H. Byrne, of Brooklyn; James A. Hart, of Chicago, and Chris Von der A'e, of St. Louis; Charles H. Ebbert, of Brooklyn, and George Munson, of St. Louis. were also there. Each member of the committee had a schedule that he had composed, and the result was that the committee came to the conclusion that it would be a difficult matter to get one good one out of three. The only thing definitely known about the schedule is that the season will open the second week in April, and the first games will be played in St. Louis, Cincinnati, Louisville, Washington, Baltimore and Philadelphia, and an effort will be made to keep the teams circling around at those points until the weather permits of games being played at Chicago, Cleveland, Pittsburgh, Boston, New York and Brooklyn. The schedule will call for a double championship, as all the teams are made up on a two year basis. The Sunday games, quadriga and double. The clubs that will play Sunday games are St. Louis, Louisville, Washington, Cincinnati and Pittsburgh. The other six clubs will not play.

Capt. Ewing, of the New York Club in a recent interview, said: "One queer thing in my case is that at no time has my arm pained me. I have simply lacked the strength to get the ball down to second. A catcher is on a constant strain. He has no chance to nurse the ball for a throw like an infielder, but must be ready and in position to let it go at any moment. There have been people who likened my trouble to Arlie Latham's. Why, at no time has my arm ever been as bad as his was in 1890, but, as I said before, the duties of an infielder and catcher are not the same after all. A man has more time to send the ball over from third to first than he does from the catcher's box to head off a player running for second. Nash is the only third baseman who plays very deep. He stands five feet ten inches in height and weighs about one hundred and seventy-five pounds. Besides being a good player, Whistler is a sober and steady young man, who is almost sure of making a brilliant record in his chosen profession."



Louis Whistler, whose picture is above given, is the promising young first baseman of the Baltimore Club. He was born March 10, 1888, at St. Louis, Mo., and it was at that city that he learned to play ball. His first professional engagement, however, was in 1887, when he was signed by the Wichita Club, of the Western League. He filled the position of short stop so satisfactorily that he stood second in the official averages, and was then looked upon as one of the best men in that position in that league. In 1888, he played with the Houston Club, of the Texas League, as a first baseman. In 1889, he joined the Evansville Club, of the Central Interstate League. He led his league in the number of home runs hit that year, having twenty-one. In 1890, he also played with the Evansville Club, batting and base running, winning a medal for good work in the latter particular. He commenced and finished the season with each of the above named clubs which of itself speaks well as to his steadiness. In Nov., 1889, he signed with the Washington Club, which, during part of the season of 1890, was a member of the Atlantic Association. He played first base for

the Washington team in eighty-two championship games. The Washington Club disbanded Aug. 2, 1890, and then Whistler was engaged by the New York Club of the National League, filling the post of first base at Esterbrook, which had been injured in sliding to a base. Whistler played in forty-five games at first base in 1890, and ranked second in the official fielding averages at the close of that season. On the consolidation of the rival New York clubs, Whistler was retained as a general utility man, and during the season of 1891 he filled several positions on the team, taking part as short stop in thirty-two of the seventy-one championship games he played. At the close of last season, Whistler was released by the New York Club, he accepted a lucrative offer from the Baltimore Club, then of the American Association, with which he will play during the coming season. He stands five feet ten inches in height and weighs about one hundred and seventy-five pounds. Besides being a good player, Whistler is a sober and steady young man, who is almost sure of making a brilliant record in his chosen profession.

THE TURF.

D. D. Withers' Will.

The will of the recently deceased turfman, David Dunham Withers, was filed for probate with the Surrogate, this city, on Feb. 23, by the firm of Shipman, Larocque & Choate. It was executed Oct. 21, 1879, and witnessed by Joseph Larocque, H. C. Anderson, and James E. Redell. Samuel L. M. Barlow and ex-Judge Alonzo C. Monroe were named as executors. The estate is placed in trust, and is divided into five equal parts. One fifth of the estate, under the will, is to be held in trust for each of the four executors, and the other four parts are to be held in trust for the wife and the children at the death of each. Mrs. Elizabeth Mary Ludlow (formerly the widow of Edward C. Center, and now the widow of James Ludlow) is the only third baseman who plays very deep. He stands five feet ten inches in height and weighs about one hundred and seventy-five pounds. Besides being a good player, Whistler is a sober and steady young man, who is almost sure of making a brilliant record in his chosen profession.

Open class—Dogs: First, Illinois Kennels' Bulldog; second, James B. Blossom's Heather York; second, James B. Blossom's Omnia Bitches; first, Mr. E. D. Dager's Janet; second, James B. Blossom's Flomont.

BULLDOGS.

Challenge class—Dogs: First, Illinois Kennels' Bulldog No. Other presents: Bitches: First, Illinois Kennels' The Graven Image; second, John Matthews' The Devil's Horn.

Open class—Dogs, 45b and over: First, R. D. Winthrop's Stanley; second, Wheatley Kennels' Pathfinder. Bitches: 40b and over: First, Wheatley Kennels' Carson; second, Wheatley Kennels' Bitchie.

Open class—Dogs, under 45b: First, Illinois Kennels' King Lust; second, Wheatley Kennels' Cardinal Wo-le-say; Bitches, under 40b: First, Wheatley Kennels' Seleni; second, Illinois Kennels' Pechkin Lass.

Open class—Dogs, First, F. D. Dole's Edgewood Fancy; second, John Wetherby's Maggie Cline; second, John Eggleston's Dame Trot.

BERNARDS.

Challenge class—Dogs: First, Arthur W. Purbeck's Challenge; second, James Patterson's The Earl; Bitches: First, Wagtail Kennels' Enterprise; second, George E. Ranton's Royal Rose.

Open class—Dogs: First, John Machead Jr.'s Southampton; second, F. P. Dole's Carney; Bitches, over 30b: First, F. P. Dole's Edgewood Fancy; second, John Wetherby's Maggie Cline.

Open class—Dogs, First, F. D. Dole's Edgewood Fancy; second, John Machead Jr.'s Southampton; second, R. H. Eggleston's Dame Trot.

FIELD SPANIELS.

Challenge class—Dogs: First, Arthur W. Purbeck's Challenge; second, James Patterson's The Earl; Bitches: First, Wagtail Kennels' Enterprise; second, George E. Ranton's Royal Rose.

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THE RING.

RYAN-NEEDHAM MATCH OFF.
Sports Sadly Disappointed—Which of the Fighters Was to Blame?

[SPECIAL DISPATCH TO THE NEW YORK CLIPPER]
NEW ORLEANS, La., Feb. 29.—A bowl of disappointment went up tonight on the announcement of the postponement of the Ryan-Needham fight definitely, and if it were not for the doctor's certificate to the effect that Ryan was not in a condition for any kind of violent exertion, the people would be inclined to say all manner of things against the Metropolitan Club management. As it is, there is considerable talk about money influence having been largely instrumental in bringing in a declaration of Ryan's illness. In short, that Needham had failed to materialize with his balance of \$4,000 as his side bet, and that Ryan would not go into the ring until it was up. The match was to have been for a \$3,000 purse offered by the club, augmented by an additional \$5,000, to be put up by each fighter. A forfeit of \$1,000 was deposited by both men, and the agreement was that the balance was to have been forthcoming twenty-four hours prior to the fight. At that time the match was fixed for March 2. As the time rolled by, and Needham did not put up his additional \$4,000, it is stated that Ryan positively declined to fight unless the money was either forthcoming or Needham forfeited his \$1,000. The affair was complicated by the change of date of the fight from March 2 to tonight, two days earlier. Ryan complains of a soreness of throat. President Gensingher, of the Metropolitan Club, says that the club will offer young Jack Burke, Ryan's trainer, as a substitute for Ryan, to meet Needham on Wednesday, at four P. M.

The Maher-Fitzsimmons Battle.

The event that for several weeks has engrossed the attention of sporting people—the impending conflict between Bob Fitzsimmons, of Australia, and Peter Maher, of Ireland—is fixed for decision today, March 2, before the Olympic Club, of New Orleans. Both the principals are on the ground, trained to the hour for the encounter which is the most important either has figured in. Everything has progressed swimmingly ever since the making of the match, both men having been installed in quiet, comfortable quarters during the work of preparation, which they have pursued to a conclusion without anything to worry or annoy them, being thus enabled to give their whole attention to the work in hand. Maher, accompanied by his trainers, Billy Madden and Jack Fallon, left his quarters at East Hampton, L. I., in advance of the expected time, going by rail on the Pennsylvania road, via Washington, Feb. 24. Only the few interested financials in the match were present on their departure, and nothing to keep the matter secret. They took a cask of pure drinking water along, so as to avoid all risk of stomach trouble incidental to the从 Long Island article to that found in the neighborhood of the Crescent City. They traveled by easy stages, with Carrollton as their destination, and in due time arrived there, all in good health. The Antipodean boxer has been located within easy distance of New Orleans, where he has exerted himself to secure that physical fitness upon which much will depend in the battle at hand. The following description of his quarters, with his method of training, was written by our correspondent for last week's issue, but arrived a day too late. It will be read with interest.

Fitzsimmons' quarters at Bay St. Louis, Miss., is admirably adapted for training purposes. It is not directly on the gulf coast, but completely hemmed in by pine forest, so that it is not exposed to the northern or cold winds of the Gulf, though the salt air comes to it mingled with the faintest odor of pine. The house is roomy, cheery and comfortable, and is made particularly pleasant and homelike by Mrs. James Carroll, who supervises the whole establishment. The house is built of wood, and the cottage is built after the pattern often found in the South, having a broad gallery in front and being almost cut in two by a wide hallway, open at both ends, not unlike a miniature arcade. It stands up several feet off the ground, so that there is a free circulation of air beneath the doors, securing absolute freedom from dampness. There is a pretty little lawn of grass plot at the front of the house, and the two back yards are of smooth, well packed sandy soil, admirably adapted for sparring and other exercises. In one regard, and at the back of the house, is a little gymnasium, in which Fitzsimmons takes the ball, swings the dumbbell and engages in other muscle developing exercises. His daily routine is much the same as that followed by him when he was training for his battle with Dempsey. He rises at seven o'clock and takes a short walk of about half a mile before breakfast. After breakfast he takes things easily long enough to allow his breakfast to become settled, and then he is off for a walk of from six to ten miles in rather heavy flannels, but wears no coat or hat. In the way of outer clothing, though this exercise is walked a walk, it is very much of a run, for while a large portion of the distance is covered at a brisk jog, he walks the rest of the distance at a walk. He eats pretty much what he pleases, though rare roast beef and roast chicken, well done, are an important feature. About an hour after dinner he is in an hour and a half punching the ball and swinging with his truncheons. Having completed this work he is again sponged off and rubbed down, being first subjected to dry rubbing and afterwards with alcohol. Then he dresses once more, and anything that can be called work in connection with his training is at an end. Sometimes, for the sake of change, he shoves a horse or chops wood, but these exercises are in addition to his regular work, as already described. Fitzsimmons retires about nine o'clock. Last week he was somewhat out of sorts for several days, but now he is in right again, feeling frisky, and taking his work and his rest in a keen spirit.

For the information of many inquiries concerning Fitzsimmons, it may be as well in this connection to give some figures regarding him. He will be thirty years old on June 4 next, stands just six feet high, barefooted, and on Feb. 21 he weighed, without any clothing, 164½ lb. Just before dinner, Dr. Jimmie Carroll expects to put him in the ring weighing between 172 and 175 pounds. Stripped to the skin, he measures 43in. around the chest, 51in. around the shoulders, 34in. around the waist, 37½ in. around the hips, 22in.; calf, 14in.; biceps, 14in.; forearm, 12in.; and hand, 9in. He is without doubt, in splendid fix, and should he meet with no bad luck, he will make Maher believe he has been in a prize fight. The Irish champion will not a lot of speed and cleverness to hit him otherwise than by accident. The Olympic Club has engaged Joe Choykopski to meet Slavin and George Dixon to face Mitchell in their entertainment on the evening of the Fitzsimmons-Maher fight.

A dispatch stated that the demand of the Olympic Club for seats was so great that it was doubtful if all applicants could be accommodated. To provide for the overflow the city has built two galleries over and behind the regular seats, each of which will accommodate five hundred persons, making the total seating capacity of the amphitheatre about seven thousand. On Sunday last some 1,500 persons offered as much as \$150 for boxes seating, but they were not obtainable at any price. This shows what a good thing the club have in its new building. The amphitheatre and ring were visited by a large number of persons, including many ladies, and there was quite a crowd in attendance at the opening of the cornerstone of the Olympic's new club house. The prize is always offered by the club to the member who comes closest to naming the winner of a fight and the number of rounds fought. The blackboard shows that the preference of the club stands two to one in favor of Fitzsimmons as against Maher. The average guess for a fight is twenty rounds, but the Maher men generally think that he will pound the Australian out in less time than that. Prof. John Duffy, formerly instructor for the Southern Athletic Club, is to be the referee. Fitzsimmons visited the city on Friday, Feb. 26, and that evening squared with Felix Vacqueau at the Olympic Club. He held himself in reserve, boxing lightly, but his appearance strengthened the good opinion of his friends and backers. The occasion was to have been a benefit to Jimmy F.

Carroll, but for some reason it was postponed till March 4, and a free exhibition was given. Bob returned to his training quarters next day, and on the 28th boxed four good rounds with the boy, and afterwards sparred the same number with both Joe Chojniski and Alex Greggins, appearing perfectly fresh at the close. After being rubbed down he was weighed scaling 168lb. Maher, Madden and Faxon were at Montgomery, Ala., on Sunday, and, according to a telegram from there, they would not appear in New Orleans till Wednesday morning. The betting was slightly in favor of Fitzsimmons. The betting was slightly in favor of Fitzsimmons.

Lynch Settles Halligan.

A large and enthusiastic crowd of sporting men assembled at the Clermont Avenue Rink, Brooklyn, Feb. 25, to witness the ten round glove contest between Jimmy Lynch, of this city, and Walter Halligan, of Brooklyn, the two clever 122lb pugilists. As both these men have made enviable records for themselves in kid glove fights to a finish, there was a strong desire among the fighting fraternity to see them confront each other. Owing to Halligan's brilliant career in the amateur ranks and his good work as a professional, he was a strong favorite with the Brooklyn people. Lynch weighed one pound more than Halligan, and looked to be in the very pink of condition, while Halligan looked pinched and overdrawn. It was the general impression that he was trained down too fine, although Lynch was heavily cheered when he came upon the stage, and was backed at even money. Lynch was looked after by his brother "Bert," Jack Quinn and Jimmy Larkin, while Halligan was taken care of by Harry Isaacs and Con McAuliffe. Jimmy Carroll acted as referee, while time was kept by "Snapper" Garrison and Sam D. S. Both pugilists are widely known at the race track, consequently there was a large crowd of horsemen, jockeys, bookmakers and racegoers in attendance. The bloods from the track backed Lynch, who is not only a hard hitter but a stayer, so heavily that they sent forced the betting from even money down to \$100 to \$80, with but few takers at \$80 on Halligan.

Round 1. At the call of time they stepped to the centre of the ring and began sparring for an opening. Lynch was the first to land a blow, planted a left-hander on Halligan's jaw. Halligan defended with the left and landed a solid right hand full on Lynch's left eye. This fired Jimmy, and he swung his left into Halligan's stomach and followed it up with vicious right full in the face, which felled Halligan. Halligan was not stunned by either a blow or fall, and was up in an instant, and soon dashed off, and got a stinging right hand over his left eye. Halligan a moment later, while trying to avoid one of Lynch's rushes, slipped and fell, but was on his feet again as quick as a flash. Some stiff punching was done on both sides, but the round closed with honors a trifle in favor of Lynch.

2. Halligan started off by trying to land on Lynch's chin, but he missed his mark and was countered by Lynch, who landed a heavy blow just where Halligan was trying to plant his duke. A clinch followed and there was some sharp infighting, making the best of it. The betting went up to \$100 to \$80, with few takers. Lynch was very clever and avoided getting beat, while the ones he took in order to get good returns had but little steam in them. Halligan made a game fight, but it was easily to be seen that he was no match for Lynch.

3. Both men were in pretty good form, when they faced each other. Lynch started matters by leading with the left, and received a staggering right hand in return. Lynch rushed his man and delivered a vicious right hand on the neck. This was followed by Lynch forcing the fighting and a clinch.

4. Lynch went in to finish his man in this round, and he forced the fighting so hard that it was thought that Halligan would never last to the end of the round, but he managed to stay. They had scarcely been sparring five seconds when Lynch landed on the stomach with his left, and on the jaw with his right. This was followed by hard infighting and a clinch. As they broke away Halligan got in a telling right on the left eye. He followed in with a left and right in quick succession, which won the round. It was the first time these men confronted one another since their kid glove fight to a finish, several years ago, when Moran won in nine rounds. The old timer still existed, and their contest proved a regular cyclone affair, a case of slug-fight to the death. Both men showed themselves to be genuine fighters, and the spectators were both on the ropes, and the anchor was cast, and the men were ready to start.

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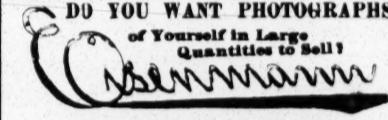


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\$10.00; \$25.00; \$35.00; \$50.00; \$60.00; \$80.00; \$100.00; \$120.00; \$150.00; \$180.00; \$200.00; \$250.00; \$300.00; \$350.00; \$400.00; \$450.00; \$500.00; \$600.00; \$700.00; \$800.00; \$900.00; \$1,000.00; \$1,200.00; \$1,500.00; \$1,800.00; \$2,000.00; \$2,500.00; \$3,000.00; \$3,500.00; \$4,000.00; \$5,000.00; \$6,000.00; \$7,000.00; \$8,000.00; \$9,000.00; \$10,000.00; \$12,000.00; \$15,000.00; \$18,000.00; \$20,000.00; \$25,000.00; \$30,000.00; \$35,000.00; \$40,000.00; \$50,000.00; \$60,000.00; \$70,000.00; \$80,000.00; \$90,000.00; \$100,000.00; \$120,000.00; \$150,000.00; \$180,000.00; \$200,000.00; \$250,000.00; \$300,000.00; \$350,000.00; \$400,000.00; \$500,000.00; \$600,000.00; \$700,000.00; \$800,000.00; \$900,000.00; \$1,000,000.00; \$1,200,000.00; \$1,500,000.00; \$1,800,000.00; \$2,000,000.00; \$2,500,000.00; \$3,000,000.00; \$3,500,000.00; \$4,000,000.00; \$5,000,000.00; \$6,000,000.00; \$7,000,000.00; \$8,000,000.00; \$9,000,000.00; \$10,000,000.00; \$12,000,000.00; \$15,000,000.00; \$18,000,000.00; \$20,000,000.00; \$25,000,000.00; \$30,000,000.00; \$35,000,000.00; \$40,000,000.00; \$50,000,000.00; \$60,000,000.00; \$70,000,000.00; \$80,000,000.00; \$90,000,000.00; \$100,000,000.00; \$120,000,000.00; \$150,000,000.00; \$180,000,000.00; \$200,000,000.00; \$250,000,000.00; \$300,000,000.00; \$350,000,000.00; \$400,000,000.00; \$500,000,000.00; \$600,000,000.00; \$700,000,000.00; \$800,000,000.00; \$900,000,000.00; \$1,000,000,000.00; \$1,200,000,000.00; \$1,500,000,000.00; \$1,800,000,000.00; \$2,000,000,000.00; \$2,500,000,000.00; \$3,000,000,000.00; \$3,500,000,000.00; \$4,000,000,000.00; \$5,000,000,000.00; \$6,000,000,000.00; \$7,000,000,000.00; \$8,000,000,000.00; \$9,000,000,000.00; \$10,000,000,000.00; \$12,000,000,000.00; \$15,000,000,000.00; \$18,000,000,000.00; \$20,000,000,000.00; \$25,000,000,000.00; \$30,000,000,000.00; \$35,000,000,000.00; \$40,000,000,000.00; \$50,000,000,000.00; \$60,000,000,000.00; \$70,000,000,000.00; \$80,000,000,000.00; \$90,000,000,000.00; \$100,000,000,000.00; \$120,000,000,000.00; \$150,000,000,000.00; \$180,000,000,000.00; \$200,000,000,000.00; \$250,000,000,000.00; \$300,000,000,000.00; \$350,000,000,000.00; \$400,000,000,000.00; \$500,000,000,000.00; \$600,000,000,000.00; \$700,000,000,000.00; \$800,000,000,000.00; \$900,000,000,000.00; \$1,000,000,000,000.00; \$1,200,000,000,000.00; \$1,500,000,000,000.00; \$1,800,000,000,000.00; \$2,000,000,000,000.00; \$2,500,000,000,000.00;

THEATRICAL.

[CONTINUED FROM PAGE 861.]

THE NEWEST PLAYS.

Story of "Ten Thousand a Year,"
Made Over by Emma V. Sheridan.

At the Garden Theatre, this city, Feb. 23, Richard Mansfield produced, for the first time on any stage, Emma V. Sheridan's dramatization of Samuel Warren's old story, "Ten Thousand a Year." Miss Sheridan has made a wide departure from the book. The first scene reveals the amiable, foolish, ridiculous Titmouse in his garret. He cannot pay his rent, but he is possessed of something apparel, and an amiable friend; he is in love with his employer's daughter, and he wishes for a thousand a year—and thereupon, in the midst of his sordid troubles, this fortune is announced to him, and with it, a title, by Old Gammon. The second scene displays him in his parlor. He can pay freely now, but prosperity has made him more than ever a snob, and, bewildered amid the accessories of ancestral portraits, fine furniture, superb raiment and servile flunkies, his absurd presence is a chronic jest. While yet an aspirant, he was very anxious about the addition to have his hair dyed; and now that wealth has come, this male Cinderella of the drygoods shop will first of all, dye his hair. Originally it was red. It now presents the colors of the rainbow, and the horrified Sir Titus must wear his hat when receiving his visitors, and he will, of course, remove it at the right moment for a climax. The third scene presents him in his park. He is now entirely resplendent and monotonously ludicrous. It is a festival, and he must meet his aristocratic and fastidious betrothed, Lady Cecilia Dredgingood, whom the astute Gammon has decreed that he shall marry. But the affection of this comic simpleton is fixed on Tessy Tagrag, and the presence of that charmer makes havoc equally of the Titmouse heart and the Gammon plan. An entanglement, however, is cleverly provided, through the expert use of equivocation, and Sir Titittlet, to his amazement and consternation, finds himself accepted by Lady Cecilia instead of being refused by her. The fourth scene shows him in his drawing-room after dinner. He is tipsy, and he enters between two scenes of sentimental revelry that is born of the bottle. The plans of Gammon also totter, and that acquisitive schemer will coerce Titmouse by disclosing the fact (only recently ascertained by himself) that he is an impostor, having no right to the fortune and the title with which accident has invested him. An oversight on the part of Gammon—who seems ready now to be a rascal—leaves in the hands of Titmouse the means of making restitution, and, being suddenly confronted with a new master, he obeys a series of rules of right, and surrenders his credentials that must eject him from his opulent park. The fifth scene replaces him in his garret—to which, after weeks of homeless vagrancy, he has secretly crept back, hungry, frightened and forlorn—and there he is sought and found by the faithful Tessy Tagrag; and ultimately he is rewarded not only with her love, but with a modest competence of fortune that will enable him to make her his wife.

"Playmates."

Geo. A. Dame produced his new military drama,

"Playmates" at the Queen's Opera House, Belleville, Can., Feb. 22. The play finds its origin at Meadowhurst, Eng., where Jack Redman and Harry Cartleton had been playmates together, and had grown to manhood under ties of the purest friendship. Unconsciously, both in time fell in love with the one girl—Crystal Meadows. Harry was of an ambitious, pushing nature, and when yet a young man had gone to New York, where he soon achieved success and honor. Jack Redman was of an entirely different type, and had intended to remain in the quiet village of Meadowhurst the rest of his days, and back in the love of Crystal. Spurred on by the support of her father, his bitter disappointment can better be imagined than described when one day he proposes to Crystal, only to find that she has pledged her troth to Harry Cartleton. To banish his misery he decides to go to Australia. Harry Cartleton has just left his promised bride. As he walks briskly towards the river bank a storm is approaching, and it is with difficulty he finds his boat with which he is to cross the stream. It is on this lonely bank that the playmates meet again, probably for the last time. Jack bears his anguish in silence while Harry endeavors to buoy him up with words of brotherly affection. The latter sails for New York, while on the following day the former goes to Australia. As the playmates are about to clasp each other's hands, an officer appears and arrests Cartleton for the murder of his employer in New York. Harry is so completely dumbfounded that he almost loses his speech. There is no time to explain, however, and Harry extracts a solemn oath from Jack to keep the secret. Harry returns to Crystal. Harry is returned to America, where he completely exonerates himself, and three years finds him back in Meadowhurst to claim his bride. The scene has changed, however, and, instead of a waiting bride, Jack Redman has proven false to his trust, and marries Crystal with a lie on his lips. A child has come in the meantime, and, as Harry Cartleton looks around on the domestic scene, the whole situation is revealed to him. The bitterness of his fate finds vent in a curse on the head of the old time friend who has wrecked his happiness. Jack is so stricken with remorse that he cannot bear to remain longer in England, and enlists for the Crimée. As he parts with his wife and child he tells her that if he does not return within five years she may consider herself free to wed Harry Cartleton. The hex scene opens on the field of action in the Crimée. The Red Ragnan, summoned by his officers, is giving directions to Lieutenant Carlson as to the mode of attack on the Russian forces. Jack Redman, with his comrade, Patsy Duck, have been captured by the Russians, and locked in a guard house. It fails to the duty of Harry Cartleton to rescue the guard house, and, if possible, rescue the prisoners. When the smoke has cleared away, Harry Cartleton is found dead in the arms of a comrade. The scene soon transfers itself to a happy home in England, where wife and husband are again united.

"Pompadour."

This original comedy, in four acts, by Charles F. Nirdlinger, was produced for the first time on any stage at Albaugh's Grand Opera House, Washington, D. C., Feb. 22, under the management of George W. Lederer and John W. Hamilton, and the stage direction of Max Freeman. The star is Sadie Martin. The story of the play deals with an episode in the life of that marvelous woman from whom the piece takes its title, and who ruled the Court of Louis XV. Comte De Mauprass sought to implicate the Marquise De Pompadour in a love affair with the young Cavalier De Mornay, who, finding himself slighted by the Court of Versailles, sought revenge in the interests of cover and complicity against the King (Louis XV) and his court. He was aided in his efforts to bring Pompadour into discredit by Marie D'Estrades, who sought in vain to attract the young cavalier's tender attention. Through the circumstance of an accidental encounter between the King and the cavalier, he had almost succeeded in bringing about Pompadour's exile from the court. At the very moment when Pompadour's carriage was waiting in the park at Trianon to take her from the scene of her brilliant achievements, Madame de Perier, disturbed by the opportunity appearance of the King himself, caused Pompadour's departure. The Compte De Mauprass is therupon banished to his remote chateau, and at the suggestion of the Marquis De Pompadour, it played to large houses 21-27.

KORN & MIDDLETON'S DIA MUSEUM.—For 29 and week: Curtis Hall—Mrs. Atwell, Bertie Cainenah and Performers of the "Staircase" and "Circus" troupe, Mr. and Mrs. Edward Hilton, Pauline, E. H. West, Eddie Bernick, Mr. Lott, Lackey, W. S. Hartkins, Macchale De Mirepox, Miss Holt; Compiegne D'Estrades, Beverly Stiggevers; Duchesse De Rommara, Miss Athelstaine, Constance, Miss Day, Jeanine D'Entoes, Marquise De Pompadour, Sadie Martin.

"The Salt Cellar."

"The Salt Cellar" is an one act comedy, adapted from the German of C. A. Garner by Henry Dobbin. The name of the original was "Das Salz die Ehe." It was first produced in its present form by Charles Dickson's "Inco" Co., at Duluth, Minn., Nov. 17, 1881, as a curtain raiser. Its New York premier occurred Feb. 22 last. The story is a short one. Melville Brent is a treasury clerk with a young wife, Irene. They decide to start married life right by a formal agreement to refrain from quarreling. While this contract is made they are at dinner, and Benjamin, the uncle of the clerk, is a guest. Incidentally, Mr. Brent overturns a salt cellar. His wife is very superstitious, and this causes her to chide her bet-

ter half for his carelessness in turning over the dish. A quarrel thereupon ensues, and, when it is finally settled amicably, it is found that the uncle has eaten all the dinner. The cast: Melville Brent, Chas. Dickinson; Irene, Ellen Burg; Benjamin, J. L. Ottomere.

"The Circus."

At the Grand Opera House, Philadelphia, Pa., Feb. 22, "The Circus," a three act realistic comedy, was done for the first time on any stage, Emma V. Sheridan's dramatization of Samuel Warren's old story, "Ten Thousand a Year." Miss Sheridan has made a wide departure from the book. The first scene reveals the amiable, foolish, ridiculous Titmouse in his garret. He cannot pay his rent, but he is possessed of something apparel, and an amiable friend; he is in love with his employer's daughter, and he wishes for a thousand a year—and thereupon, in the midst of his sordid troubles, this fortune is announced to him, and with it, a title, by Old Gammon. The second scene displays him in his parlor. He can pay freely now, but prosperity has made him more than ever a snob, and, bewildered amid the accessories of ancestral portraits, fine furniture, superb raiment and servile flunkies, his absurd presence is a chronic jest. While yet an aspirant, he was very anxious about the addition to have his hair dyed; and now that wealth has come, this male Cinderella of the drygoods shop will first of all, dye his hair. Originally it was red. It now presents the colors of the rainbow, and the horrified Sir Titus must wear his hat when receiving his visitors, and he will, of course, remove it at the right moment for a climax. The third scene presents him in his park. He is now entirely resplendent and monotonously ludicrous. It is a festival, and he must meet his aristocratic and fastidious betrothed, Lady Cecilia Dredgingood, whom the astute Gammon has decreed that he shall marry. But the affection of this comic simpleton is fixed on Tessy Tagrag, and the presence of that charmer makes havoc equally of the Titmouse heart and the Gammon plan. An entanglement, however, is cleverly provided, through the expert use of equivocation, and Sir Titittlet, to his amazement and consternation, finds himself accepted by Lady Cecilia instead of being refused by her. The fourth scene shows him in his drawing-room after dinner. He is tipsy, and he enters between two scenes of sentimental revelry that is born of the bottle. The plans of Gammon also totter, and that acquisitive schemer will coerce Titmouse by disclosing the fact (only recently ascertained by himself) that he is an impostor, having no right to the fortune and the title with which accident has invested him. An oversight on the part of Gammon—who seems ready now to be a rascal—leaves in the hands of Titmouse the means of making restitution, and, being suddenly confronted with a new master, he obeys a series of rules of right, and surrenders his credentials that must eject him from his opulent park. The fifth scene replaces him in his garret—to which, after weeks of homeless vagrancy, he has secretly crept back, hungry, frightened and forlorn—and there he is sought and found by the faithful Tessy Tagrag; and ultimately he is rewarded not only with her love, but with a modest competence of fortune that will enable him to make her his wife.

TENNESSEE.

Louisville.—At Masonic Temple, Feb. 22, "Tangled Up"; March 1, "Pett Gentry's Dog Show"; 3-5, MACAULAY'S THEATRE.—Rosina Vokes drew big houses Feb. 22-24. Modjeska followed 25-27, to fine business.

ACADEMY.—Paid some Feb. 29 for one performance. The house was sold out at prices ranging from one to five dollars a seat.

Hannibal.—"Jack" did a fine business last week.

Elgin.—Many visitors attracted large houses last week.

TOPEKA.—At Crawford's Corse Pavillion, Crawford held people away week of Feb. 15, except on Feb. 20, when the Alice Heywood Concert Co. packed the house. They gave a special Sunday concert 21. "The Runaway Girl" did well 22, 23. The Paris Gaely Girls came 24-25, to great local entertainments are given 26. Lottie and Mrs. J. Lodge joined "The Runaway Girl" 27-28.

ATCHISON.—At Price's Renfrow's Pathfinders, Feb. 29 and week, Carleton's Opera Co. March 5, Tony Farrell 10. Paris Gaely Girls did poor business.

WICHITA.—At Crawford's Grand Sutton's.

WICHITA.—Last week experienced the banner week since it opened in December last. The attraction was the opening of the new "Circus" at the grand Sutton's.

GRAND CENTRAL.—New faces: Billy Baker, Millie Scott, Patnaude, Robert Dittrick, Shaffer and Dover.

GRAND THEATRE.—This week: George F. Ames, Ella Norman, Ro. Smith, Annie Wells, Mable Roberts, George Welsh, Ramsey and Lee, and Nellie Parker. Business is good.

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MARCH 5.

THE NEW YORK CLIPPER.

869

ALL ALONE BY MYSELF.

SEASON 1892-3. THE
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20 OF THE HANDSOMEST GIRLS ON EARTH. 20
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EDWARD ARDEN IN
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Next week—ADA GRAY in "EAST LYNN."

PALMER'S BROADWAY AND THIRTIETH STREET
Evening, 8.15. SATURDAY MATINEE at 2.
LAST WEEK OF

"The Broken Seal."
NEXT WEEK
MR. AND MRS. KENDAL.

THE NEW BOYS AND GIRLS
IS NOW PLAYING TO PACKED HOUSES
AT THE NEW PARK THEATRE,
BROADWAY AND 35TH ST.
WM. DUNLEVY, Sole Lessee and Manager
EVENINGS 8.15. MATINEES, THURS. AND SAT.
GROUND FLOOR SEAT, 60 CENTS.

HARRIGAN'S THEATRE,
M. W. HANLEY, Manager.
CROWDED NIGHTLY TO WITNESS
MR. EDWARD HARRIGAN'S NEW VOCAL PLAY,

"The Last of the Hogans."
Six New Songs by Dave Brabham.
WEDNESDAY—Matinees SATURDAY.

14th STREET THEATRE,
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Every night. Matinees Wednesday and Saturday
THIRTY-FIFTH WEEK OF
JOSEPH ARTHUR'S FAMOUS COMEDY DRAMA,

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HAS ARRANGED WITH MR.
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AMERICAN BELLS, MATINEES TUESDAY AND FRIDAY.

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LAST WEEK.
Charles Frohman's Company in Henry C. De Mille's Hit
"THE LOST PARADISE."

At Matinees, Wednesday and Saturday.
Special prices and children half price.
March 8—THE ENGLISH ROSE."

PEOPLE'S THEATRE, MR. HENRY C. MINER, Proprietor.
THE STILL ALARM.

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Doris' Big Eighth Avenue Museum.
WANTED, AT ALL TIMES, STRANGE AND CURIOUS PEOPLE FOR CURIO HALLS.
Highest price paid for Strong Features. Variety and
Curious Talent of the first class, suitable for lady audience, always wanted. Address
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HARLEM MUSEUM,
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H. E. TOOHEY, Proprietor.
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Wanted First Class People in All Branches of the
Business, Including Curiosities, Mechanical Wonders,
Illusions, etc. Also Strong Specialties for
Theatrum.

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NOW THE LARGEST OF THEM ALL.
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